Domestic Architecture in Grinnell - 1854 to World War I

Setting out to study some of the Grinnell homes which I have walked by and often wondered about, I quickly realized that when I was told that a particular house was of such and such a vintage and style I had little idea how this was obvious. For this reason, while researching the histories of individual homes and homeowners in Grinnell prior to World War I, I have also studied architectural styles in general. The first section of this paper deals with architectural styles as exemplified by particular Grinnell houses while the second section of the paper consists of a catalog of information about particular homes--presented chronologically by date of construction. In the second section, references are made to style only in the few cases in which the house being discussed was not mentioned in the first part of the paper. I would suggest that the reader walk around Grinnell. Many of the houses mentioned in the paper will be seen if one walks from the Fellows House at 1527 Broad toward Park Street as far as Grinnell House and then East toward the Holyoke, Bixby and Cooper houses, among others.

I must thank the many Grinnell residents who encouraged and assisted me in this project, but not the woman at the Montezuma County Court House who was "too busy" to allow me to examine the deeds there. In cases where I have discovered conflicting or questionable information I have tried to note it but would appreciate knowing of corrections which I should make. I regret being unable to include all the information about particular homes which I have compiled but am limited by space and by the reader's likely to be taxed patience.

The Timeline of Grinnell History from 1854 to World War I and the brief history of Grinnell prepared for my project and that of Ned Shank on commercial architecture should be perused before starting the main paper.

ARCHITECTURAL STYLES IN GRINNELL FROM 1854 TO WORLD WAR ONE

In the course of American history, many architectural styles have evolved, have been transformed and have decayed. Whereas in many New England and European towns one architectural style reigns supreme, in Grinnell a plethora of architectural styles can be observed, if often dressed in white clapboard. Given the variety of styles which were being constructed in Grinnell at any particular time period, it is better to speak of how particular Grinnell homes represent general trends in American architecture, rather than equating trends in Grinnell at certain times with nationwide trends.

In examining Grinnell homes as part of the history of American domestic building several factors should be considered. First, one must remember the generally acknowledged cultural lag between the east coast and the midwest when refering to architectural styles which were brought to Iowa via the east coast, particularly in the nineteenth century. Styles whose popularity in New England was declining in the 1860's might be at the peak of their popularity in the midwest. Secondly, in the early period of Grinnell's history most homes were built without the advice of architects and without much sonscious effort to create a particular wtylistic effect, but rather in following with traditions to which one was accustomed. As Alan Gowans notes:

> The folk artisan works not so much functionally as adaptably; that is, not so much consciously thinking out solutions to particular problems of light or structure or use (like modern designers) as embodying in his house and furniture inherited generations of experience with and adjustment to local climate, materials and social customs.[1]

For example, the Sumner Bixby house (1025 First Ave, built in 1856) was not built by someone who, like Thomas Jefferson, believed that what the form of the building symbolized was more important than the form itself, but rather it was built as a duplicate of the home which the Bixbies had [illegible] Mrs. Bixby's desires. Thirdly, often the [illegible] example, Dr. Thomas Holyoke's house (at 904 East Street, built in 1854) was most likely a simple frame house with little ornamentation when it was built yet it has been given a gothic flair with the additions of a front porch with gothic lattice work. Likewise, Josiah B. Grinnell's home (now at 720-722 Broad, built from 1855-on) was built in several sections, each with a distinctive character. The first section (now the north side) was comparatively simple with gabled dormer windows and gothic style vergers while later additions were more elaborate and Georgian in character with eclectic touches such as a cupolo with a widow's walk and a mansardesque roof, porticos and a double chimney, all of which have since been removed.[3] In examining Grinnell architecture one must not generalize about the architecture of a particular decade or era as the architecture of Grinnell does not fit neatly in a chronological scheme of evolving styles which can be useful in studying older non-frontier towns.[4]

The first shelter to be built in what would become the town of Grinnell other than the squatter structures was the 'Long Home.' Erected in the spring of 1854 the Long Home was originally about sixteen feet (?) by sixteen feet[5] and was built "in the usual frontier way"[6] with logs notched in the corners. The roof was made by bending sixteen foot boards over a ten foot ridge pole which was nailed to the rough wood floor and then nailing the boards to the top of the side walls, forming a turtle back effect. The interior was divided into three rooms; assembly hall, dining room and sleeping room with two story double beds nailed to the walls. Serving as everything from church to store to a shelter for new arrivals and travellers, "it had something the appearance of a corncrib and protected its inmates from rain and snow in about the same way."[7] Although always about fourteen to sixteen feet wide, the Long Home was added on to until it reached one hundred feet in length.[8]

often locusts and elms. A controversial issue in Grinnell history is that of identifying the oldest house in town. Charles Payne, the biographer of J.B. Grinnell, identified the first home as that of Homer Hamlin[9] yet one can assume that this home was destroyed at some point prior to 1929 as it is not listed in a "Roll Call of old Houses in Grinnell"[10] nor is its location indicated on a map published in 1914 which included many of the homes built from 1854 to 1856.[11] In 1880, the Thomas Holyoke house at 904 East Street was described as having been the first frame house in Grinnell.[12] The problem of identifying the oldest or first built home in Grinnell is, like that of dating later homes, compounded by the amazing frequency at which Grinnell homes have been relocated, and by an abundance of conflicting and inaccurate information. It would seem that certain questions such as identifying the oldest home are unapt to be resolved.

Some of the first homes were temporary structures in which often several families lived while awaiting new arrivals of building materials. Until the arrival of the railroad in July, 1863 all building materials were brought in by horses and carts. Shingle roofing, pine siding and flooring came from Muscatine and other lumber was hauled by settlers who went east to meet the Rock Island railroad as it was being extended toward Grinnell. J.B. Grinnell comments in his Men and Events of Forty Years that he generously allowed other settlers to use the building materials in 1854, waiting until 1855 to begin his own home[13] (now at 720-722 Broad).

J.B. Grinnell had stipulated that when somone built a frame house on a purchased lot he would be given the adjacent lot free.[14] Accordingly, few log cabins or sud huts were built in Grinnell, unlike many Iowa towns.[15] Most of the early homes were simple in interior and exterior design and ornamentation, and small, if often later added on to in the New England manner so that homes sometimes grew into the barns on the backs of the lots. Most of the early homes had black walnut or oak frames with rock foundations. It was said that Dr. Thomas Holyoke built somewhat extravagantly as he used white walnut for his finishing lumber.[16] (his house is still standing at 904 East Street). At first the homes were most often sparsely furnished with makeshift dry goods boxes as furniture and quilts or carpets hung from the ceilings to partition rooms. It can be assumed that in the early years the settlers drew inspirations for the plans of their homes from the homes of the communities which they had come from. Grinnell was initially settled by New Englanders[17] with a large number from Searsport, Maine[18] yet a group of twenty-three arrived from Maryland soon thereafter.[19]

Of the few homes built in 1854-1856 which still remain, most have been extensively remodeled, yet not so much that they can not be spotted. The Sumner Bixby house at 1025 First Ave. built in 1856, and the 'Lawrence House,' built by Levi P. Grinnell at 1002 Park in 1856, illustrate borrowings from New England traditions. The Bixby house is severe and simple in its exterior aspect, with the exception of the entrance with doric columns flanking the door, and thin strips of wood set vertically on the corners to look like square columns in contrast to the horizontal siding boards. The Lawrence house is a smaller, simpler counterpart to the Bixby house. Architecturally it is pure, with none of the eclectic borrowings found in later homes.

Curious borrowings from various regional traditions appeared in Grinnell and confusion of various styles such as Georgian and neo-gothic became common as did using available building materials to produce local variants of common national styles. For example, Grinnell has its own widows' watches and cupolos, such as the one of the 'Crane-Jamieson" house at 920 East Street (built in 1855) and one at 1126 Broad although they are here less luxurious than those in towns on the [illegible] from other regional traditions is found in what is now Nollen House, on Park Street, a Greek revival type home with classic Ionic columns. Its second floor balcony is a characteristic of Southern plantation buildings. Indeed, the house seems to be a less glorified version of Andrew Jackson's southern plantation home, "The Hermitage," in Nashville, which dates from 1819.[20] An amusing example of what Gowan would describe as 'folk architecture'[21] and which represents a strange mixture of styles is the house at 814 Summer Street. This octagonal one story brick house has a mansard roof and classical columns flanking the door. It looks as if it should have been built on a corner as the front door is at a strange angle. Over the front door is a crudely carved head of a woman.

N. Coll[illegible] 283- [illegible] 1880 [illegible] college [illegible]

In early nineteenth century England, what has been called the Georgian Classical Revival was taking place. Various English books of plans were imported and British homes were imitated by American designers, announcing the "American Classic Revival"[22] in New England. Gradually builders began to rely on their own memories or on local buildings rather than on the British prototypes in designing homes such as the Sumner Bixby or Lawrence houses. During the second half of the nineteenth century, many architectural style books were published in America, incorporating British and other European traditions in building plans for everything from barns to cottages and luxurious villas. It became less and less clear which historic styles were being imitated as builders gave reign to their whims. In Grinnell as in the rest of the country in the nineteenth century, "the designers took the low rectangular houses and made them square and high, attached classical pilasters and cupolas and captains' walks, made out of wood to look like stone."[23]

An influential writer of style books was Andrew Jackson Downing (1815-1852) whose *Architecture of Country Houses* (1852) sold 16,000 copies the end of the Civil War. Whether Downing's books were ever available in Grinnell is uncertain but his ideas were certainly of influence here and throughout the country. Downing brought ideas of English gardening to America, insisting that houses should fit into their environment. He emphasized that the use of classic revival forms was appropriate only for public and monumental buildings, such as court houses or banks, but that the home should be rustic and picturesque. Like earlier nineteenth century architects, Downing sees architecture as being imbued with moral qualities, stressing the "..need for humanity and republicanism to be stronger in the homes than family pride and aristocratic feeling."[24] This was to be accomplished by citizens having "...the beautiful, rural, unostentatious, moderate home of a country gentleman, large enough to minister to all the wants...of a republican, and not too large or too luxurious to warp the life or manners of the children."[25]

Closely resembling several of Downing's sketches of small cottages[26] is the home built by Raymond M. Kellog, a Grinnell architect, at 1125 Fourth Avenue in 1859. This L- shaped modest frame house has a high pitched roof and ornately carved verge boards, creating a neo-gothic air. Also comparable to several of Downings cottages is a home built by Charles F. Spencer, a cashier at the First National Bank of Grinnell. This home was built in the late 1850's or early 1860's and has been moved several times before it was bought by the Christian Scientist Church and moved to its present location at 611 Sixth Avenue in June, 1932. This one and a half story white clapboard home with a intricate verge board can be compared to the ~~Iowa City~~ (?) home painted in the background of Grant Wood's "American Gothic"of 1930. If the two sides of the house are compared it will be noticed that it is assymmetrical, which to Downing indicated that it had been built by a man or imagination, while a man of common sense would choose a symmetrical house, (with no caprices in his life

27 [illegible]

of the disparity between its humble exterior and more costly interior[28] where one finds a huge, handcarved solid walnut banister leading up a narrow flight of stairs to the none too impressive top half story of the house. The banister in this house if very similar to one in a much larger white frame house with a cupola at 1126 Broad Street.

As architectural style books such as Downings became outdated with new developments in building techniques, and as the process of planning a house became more complicated, many people would leaf through a catalog of house patterns, select one, and send in five dollars for it. Houses built according to such patterns were often as eclectic in their imitating loosely a wide variety of historical styles as were houses built according to plans designed by imaginative architects hired by individuals. An example of eclectic borrowing is the Samuel F. Cooper house, known locally as the Almy house, at 436 East Street. Although very elegant when built in the early 1860's, the Cooper house, like J.B.Grinnell's house, has now been chopped up into apartments and much of its original ornamentation and porticos have been removed. The central tower of the Cooper house with its mansard roof and captain's walk, and the side wings of the house resemble a French Renaissance style mansion built by Richard Morris Hunt for George Washington Vanderbilt near Asheville, North Carolina in the early 1890's called 'Biltmore.'[29] The high pitched gable, verge boards and bay window of the Cooper House resemble those of some of the gothic, picturesque country villas designed by Andrew Jackson Downing and Calvert Vaux[30] in the 1850's.

In the late nineteenth century in Grinnell, neo-Gothic style homes à la Downing were still being constructed, an example of which is what is now the Grinnell Historical Museum on Broad Street which was built for the McMurray family in 1894 at a cost of 5000 dollars. However, increasingly more popular from the late 1870's on was the Queen consisted of is indeed difficult as architectural historians disagree both about its sources and its characteristics. Dow speaks of Queen Anne's Jacobin and Romanesque details[31] while Price refers to its origins during the reign of Queen Anne as an attempt to be pleasing and picturesque.[32] Gowan refers to this style as a "late Victorian variant of Colonial Revival."[33] Vincent Scully[34] views the term "Queen Anne" as a misnomer as the style draws its inspirations from the period in English comestic architecture from the sixteenth to the eighteenth century---a period of transition in which many homes included both medieval and renaissance features, as is exemplified by a nineteenth century British proponent of the "Queen Anne Style," Norman Shaw. Shaw's semi-Tudor, tiled and half-timbered houses appeared in the United States in a well-known architectural journal in the 1870's, "Building News," and in Shaw's Architectural Sketches For The Continent, published in London in 1858. The Queen Anne Style was brought into the limelight in this country by the Philadelphia Exposition of 1876, which also spurred renewed interest in Colonial Revival styles. It is worth noting Scully's comment that "...from 1876 on the word ("Colonial") generally came to mean "Georgian," or "Palladian," and the phrase "colonial detail" meant more or less 18th-century Palladian details. These became the "classic details" of some of the American Queen Anne houses..."[35] In America the Queen Anne Style was often created in clapboard and shingles, rather than in tile or half-timbering.

In Grinnell characteristic features of the Queen Anne style which are easily sighted are medieval turrets, sunburst and other sgrafitto ornamentation, and imitation half-timbering, all of which can be found on houses sporting "classic details" such as palladian windows and gambrel type roofs. Fine local examples of the Queen Anne style are the Morris Parslow house at 1222 Broad (built by Mrs. Schifflet in 1902) with its elegant three story turret, the college-owned house at 1227 Park Street with its sunburst ornamentation and turret, and a house at 1135 Broad Street whose features suggest both Queen Anne and Colonial Revival styles. A bit more eclectic and yet suggesting English tudor influences with its imitation half-timbering is a stone, stucco, and wood house at 817 Seventh Avenue. Also eclectic with many Queen Anne features is Mears Hall, built in 188 for 5000 dollars.

As the Queen Anne style was becoming Americanized with the use of shingles, Henry Hobson Richardson was developing new innovations for American architecture. Richardson adapted Norman Shaw's idea of an open living hall into an opening of interior space. Richardson's architecture was not morally symboic and not mere imitation of European sketchbooks. He stressed that a building's structural elements should be revealed, should include modern technological advancements, and yet be aesthetically pleasing, being constructed as a whole, rather than as an assemblage of various styles and parts.[36] From the 1870's on Richardson's influence extended far beyond the locales in which he built, to the extent that a style labeled "Richardsonian Romanesque" evolved.[37] Grinnell varieties of the Richardsonian Romanesque style are Goodnow Hall (built in 1886 for 10,000 dollars) and the Wayne Callison residence at 1114 Broad which also includes features of the Queen Anne style with its three story semi-turret and colonial revival red stone doric columns.

In addition to his more imposing stone buildings, Richardson built many 'shingle style' homes, in which he incorporated his earlier adopted ideas of opening up the interior spaces. Vincent Scully notes how the Queen Anne style evolved into the simpler shingle style,[38] as shingles replaced English tiles or English-style tiles which were difficult to obtain or produce in America. In addition, the development of the shingle style in America, pioneered by architects such as Richardson, Frank Lloyd Wright, McKim, Mead and White, and others in the last quarter of the nineteenth century, can be seen as a part of the American branch of the British Arts and Crafts movement which was fathered by William Morris, and other 'gothic revivalists' who saw a need for the development of a truly national architecture. Where in England members of the Arts and Crafts movement looked to the middle ages for ideas concerning architecture, in the United States Richardson had made his mark--the American arts and crafts movement had a more positive atitude toward the machine and expressed more of a desire for simplicity in an architecture little concerned with historic styles. In 1891, Montgomery Schuyler, a well known critic of American architecture, commented in an article published in Harper's about western architecture as exemplified by that of Minneapolis and Saint Paul that:

> ...The history of modern architecture indicates that it is a fault..to supply the place of the artificial check of an historical style. It is more feasible to tame exuberances than to create a soul under ribs of death. The emancipation of American architecture is thus ultimately more hopeful than if it were put under academic bonds to keep the peace. It may be freely admitted that many of its manifestation are not for the present joyous, but grievous...But..there are among the emancipated practitioners of architecture in the West men who have shown that they can use their liberty wisely, and whose work can be hailed as among the hopeful beginnings of a national architecture.[39]

An American who advanced the idea of simplicity as a virtue in the design of houses was Gustav Stickley (1858-1942) who, according to Alan Brooks, "did more than any American to popularize the Arts and Crafts movement."[40] Stickley, a Wisconsin manufacturer of hand-made furniture, published a magazine, "The Craftsman," from 1901-on which included many house designs. In 1916, C. Matlack Price characterized the Craftsman idea as one in which architecture is freed from constraining historic precedent, is brought in contact with nature, and includes not only the design of the home, but also of the furniture [illegible] scheme, and the landscape.[41] Like William Morris and like Richardson, Stickley also hoped that the structure of a building would be honestly revealed and expressed.

Mrs. Laura Matlack Wieman who lives in a Grinnell shingle style house at 1510 East Street which was built in 1910 from plans designed by her father recalls that as she was growing up a book of Stickley's house plans was always around the house and suggests that this book may have provided inspiration for their home. Indeed, this home fits the above mentioned characteristics of the crafstman type home of Stickley. Rather than the more common wallpapered interior with heavily varnished gold oak trim, in the Matlack house materials such as waxed oak and rough bricks have been used in a straightforward way, in the manner of the arts and crafts movement. The bronze light fixtures of geometric design are comparable to a few which remain in Steiner Hall at the college and the fine quality woods---yellow pine, red oak, cypress, and birch---are not elaborately carved. Like many other homes built in the same era,(for example, the B.J. Ricker and Jess Fellows homes in Grinnell) the Matlack house has two sleeping porches. In this era sleeping with abundant fresh air in the room was considered to be beneficial to one's health.[42]

Other Grinnell homes with shingle siding can be compared to the Matlack home. Some of these homes such as the half shingle, half white clapboard house at 1326 Broad are more clearly modified Queen Anne versions of the shingle style. The one and a half story shingle house at 1415 Park Street is a bungalow, the likes of which can also be found in stucco, and in white clapboard (1507 West Street), and even with a stone facade (603 West Street). Larger renditions of the shingle style are at 1419 Broad Street and at 1333 Park Street.

Scully comments that the Queen Anne and colonial revival and the shingle style emerged "in reaction against the industrialized world, and its architects attempted to create a new cottage and suburban refuge."[43] Frank Lloyd Wright, who was exposed to domestic architecture by working in the office of Joseph Silsbee(who is known for having brought the shingle style to Chicago) in 1887 became the ringleader of what became known as the Prairie School which lived from 1900 to 1917 in the midwest. Prairie style architects also created homes as refuges from the industrial world and, like Gustav Stickley, they liked to add handcrafted touches to their houses, such as leaded glass, inlaid tile work, and custom designed furniture, all simple and not directly imitative of previous historical styles.

Many Grinnell homes of the early 1900's illustrate influences of the Prairie School. In homes such as the stucco and wood one at 1327 Park Street, one finds overhanging roofs and emphasis of the horizontal lines with breaks in the horizontal provided by mullions, piers and blocks of windows. Precise angular lines on the exterior correspond to those of the interior woodwork. Richardson's ideas of manipulating spatial relationships in domestic design so as to create atmospheres of openness was carried over into Prairie style homes, although, unlike some of Richardson's buildings, Prairie style homes rarely included any advances in building technology.

Walter Burley Griffin, who built the B.J. Ricker house at 1510 Broad, was an important member of the Prairie School in America before he won an international competition to design the capital of Australia and left the United States in 1912 with his wife, Marion Mahoney Griffen, a talented designer in her own right whose role in the planning of her husband's homes has been often ignored. Walter Burley Griffen (1876-1937) was educated at the University of Illinois and worked in Frank Lloyd

Wright's Oak Park Studio from 1902 to 1906. In Grinnell he designed the Ricker house in 1911, the Clarke Fountain in 1912 (which was at the site of the present Veterans' Memorial Building in Central Park) and a projected scheme for the re-subdivision of what is known as Janey's addition to Grinnell which is the area around and north of Merrill Park.

Griffin's scheme for the resubdivision of this area was refered to as the Clarke subdivision. According to his plan of 1912 the lots were not to be rectangular or square but determined by the nature of the terrain. This plan would have increased the number of lots in the subdivision from fifty-seven to sixty-six and would have made the property more interesting to a real estate man as well as adding to the aesthetic attractions of the area by saving the rolling disposition of the terrain.[44] The Ricker house, bordering the subdivision was to be joined by other houses designed to fit into the landscape---the plat which Griffin drew to illustrate the proposed subdivisions of lots included houses which were plans of those which he had actually erected elsewhere and were intended to illustrate the scale of the plat.[45] The proposed scheme was unacceptable to the town governing officials who were accustomed to Grinnell's square-lot layout.

In 1912, Griffin designed the Dr. E. W. Clarke Memorial Fountain which was built of the northwest corner of Central Park. This fountain was most unusual in mid-America of 1912---geometric, almost cubistic in form, it was illuminated at night and surrounded by an informal garden of exotic and common plants, the planting of which was specified in the plans for the fountain.[46]

The Benjamin J. Ricker House was one of the last houses in America which Griffin designed, with the assistance of his wife, Marion Mahoney Griffen who most likely created the exterior panels of tile, brick and plaster of abstract design. Griffin planned this dark red brick house with overhanging eaves and a very low sloping roof like that of many a Prairie style home. Alan Brooks notes that in this home one sees Grinfin's strongest attempt to break with his training under Frank Lloyd Wright, as evinced by his use of heavy compact forms and the gable roof.[47] Conversely, James Birrell, an Australian biographer of Griffin, comments that with this house, Griffin is "perhaps the closest he ever came to Wright. Although the main block is nearly symmetrical, the pavillion wings spread more freely and more romantically than usual..."[48] Spaciousness typifies the interior of the house. A sense of openness is found with the windows grouped together and with cove lighting concealed in square troughs where the wall and the ceiling meet. Built in cabinets and bookshelves with ornamental leaded glass recall aspects of Stickley, the craftsman ideal and the arts and crafts movement.

Most clients of Prairie School architects such as Frank Lloyd Wright and Walter Burley Griffin were average, not extremely wealthy nor highly educated midwesterners.[49] Griffin's client in Grinnell, B.J. Ricker, was a partner in the local glove factory, then known as Morrison-Ricker Manufacturers. As Alan Brooks notes,

> ...the average client of a Prairie style architect was largely unaware of what he was getting in terms of architecture. He accepted the design at face value because it expressed values which were reasonable and practical and because it related to certain qualities which society than held dear, even though the design was different from prevailing standards of architectural taste...[50]

A Grinnell home of the same era which would have been more in accordance with those prevailing standards of architectural taste is further up elegant north Broad at number 1527. This home was built by the Temples and Burrows architectural firm of Davenport, Iowa for Mr. Jess Fellows of the Grinnell Washing Machine Company and was completed in 1917. Despite the house's red tile roof and stucco exterior which resembles adobe and suggests a Spanish influence, this luxurious mansion is more similar to an English manor house with Tudor aspects especially in the interior decoration. The house is huge and planned accordingly--exuding a sense of spaciousness and openness suggestive of Norman Shaw's Queen Anne living halls and Richardson's opening up of living spaces.[51] In the billiard room on the second floor, an imitation half-timbered effect is created with Scottish plaid cloth used as wallpaper between imitation timbers, of the same exotic wood as the custom designed pool table, cue closets and fireplace mantel. Other aspects of the house, such as the simple leaded glass doors and the emphasis on horizontal lines, suggest the Prairie style. The exterior of the house is harmoniously related to its level site by the horizontal line of the garden wall which extends from the douse to the south edge of the yard, is decorated with a once operable fountain on a patio extending out from the sun porch. Until the college purchased the house in the 1930's, the southwest part of the house was the garage in which originally Mrs. Fellows would store her electric car which took her around town at about 15 miles per hour.

Of the same vintage, yet more traditional than either the Jess Fellows house or the B.J. Ricker house is Grinnell House, at 1011 Park Street, built in 1917 for President ~~George F.~~ John H.T. Main and his family. Grinnell House was designed by W.H. Brainerd and Leeds of Massachusetts and financed by contributions from friends of the college--costing 56,000 dollars to build. The house is of formal colonial Georgian style, both inside and out, from the doric columns and fan window [illegible] of the front (east) entrance to its hip roof and the arch with the keystone over the palladian window on the second floor on the west elevation. Very luxurious for the town of Grinnell when it was built, and now, the house was built with eighteen rooms, five and a half baths

Main who was six feet five inches in height), five fireplaces, and the rounded conservatory, which Mrs. Main used as a greenhouse.[52] If elegant, the house hardly represents any new trend in modern architecture.

Thus, from the crude Long Home of 1854, which resembled a corn crib, to an elegant Georgian mansion of 1917, a plethora of styles have been toyed with by home builders in Grinnell. In wandering through newer neighborhoods of Grinnell in 1976 it is clear that a great diversity of styles are still being experimented with, many of which are based on historical antecedents. Where in the second half of the nineteenth century a prospective home builder in Grinnell might design house plans based on inspirations drawn from style books or might send in for a house plan from a pattern book, the homebuilder of today is most apt to phone a local building company, arrange to visit a few model homes, select one, and pay to have its pre-fabricated identical twin constructed in no time at all. Indeed, if it seems ludicrous that homes built in central Iowa in the nineteenth century were attired with Greek, medieval and renaissance dressings with imaginative local touches, it is regrettable that American home builders of 1976 construct standardized, prefabricated homes so that new neighborhoods of Grinnell doubtlessly resemble those of Gainesville as much as those of Gilman.

FOOTNOTES

1. Alan Gowans, Images of American Living, (Philadelphia: Lippincott) 1964, p. 16.

2. Mrs. William Laymiller, "Early Grinnell Buildings," Grinnell Herald-Register, 26 Aug., 1954.

3. Compare the J.B. Grinnell house with that illustrated in plate LVI, p. 109 of American Renaissance by J.W. Dow (New York: Comstock), 1904. Also, one may compare what now remains of the J.B.Grinnell house with a picture of it in its glory in A.T. Andrew's Illustrated Historical Atlas of the State of Iowa, (Chicago: Lakeside Press), 1875.

4. For example, Gowan's scheme of three phases of Victorian architecure has little meaning if applied to the architecture of Grinnell without discarding his association of particular styles with fixed time periods. See Goawans, Images of American Living, p. 287-339.

5. Henry Hamilton believed that the Long House was originally eighteen feet square. See Hamilton's A Historical Sketch: a chapter in the early histoy of Grinnell, (Grinnell Hezrald), 1892, p. 5. Charles F. Payne describes the LongHouse as having been 16' by 14.' See Payne's Josiah Bushnell Grinnell, (Iowa City: State Historical Society of Iowa), 1938 p.34. J.B. Grinnell describes it in his Men and Events of Forty Years, (Boston: D. Lothrop), 1891 p. 99, as being 16' by 80'.

6. H. Hamilton, A Historical Sketch: a chapter in the early history of Grinnell, (Grinnell Herald), 1892, p. 5.

7. History of Poweshiek County, (Des Mines: Union Historical Co.), 1880, p. 523.

8. H. Hamilton, p. 7.

9. C.F. Payne, Josiah Bushnell Grinnell, (Iowa City: State Historical Society of Iowa), 1938, p. 42.

10. Grinnell Herald, 15 Oct., 1929.

11. E.S. Bartlett, Early days in Grinnell, written for D.A.R dedication of site of the first house in Grinnell, 28 Aug., 1914.

12. History of Poweshiek County, p. 526.

13. Payne, p. 46.

14. Ibid., p. 41.

15. For a description of log cabins and sod huts of early Iowa pioneers, see The Palimpsest, Dec. 1931, No. 12.

16. Payne, p. 42.

17. Grinnell Herald, 10 Oct., 1922.

18. Grinnell Herald, 12 Sept., 1933.

19. Grinnell Herald, 10 Oct., 1922.

20. A picture of Jackson's home is on p. 278, Gowans' Images of American Living.

21. Gowans, p. 16.

22. C.Matlack Price uses this term in The Practical Book of Architecture, (Philadelphia: Lippincott), 1916, p. 86.

23. J. Burchard and A. Bush-Brown, The Architecture of America (Boston: Little, Brown and Co.), 1961, p. 69.

24. A. J. Downing, The Architecture of Country Houses (N.Y.: Dover),1969, p.270. first published in 1850 by D. Appleton and Co.

25. Ibid., p. 267.

26. See figures 18, 29, 138 in Downing's The Architecture of Country Houses.

27. Downing, p. 263.

28. C. Matlack Price, p. 176.

29. See the photograph on p. 165, plate XCII of American Renaissance, J.W. Dow. (N.Y.: Comstock), 1904.

30. Calvert Vaux, Villas and Cottages,(N.Y.: Dover), 1979), reprint of second edition as published by Harper and Bros., 1864. Compare Vaux's sketch on p. 244 with the front elevation of the Cooper house.

31. Dow, American Renaissance.

32. Price, p. 196.

33. Gowans, p. 497.

34. Vincent J. Scully, The Shingle Style, (New Haven: Yale Univ. Press), 1955, p. 8.

35. Ibid.,p. 38.

36. See pages 185-190, Burchard and Bush-Brown.

37. See pages 350-362, Gowans.

38. See Vincent Scully, The Shingle Style.

39. Montgomery Schuyler in Harpers, Oct. 1891--reprinted in American Architecture and Other Writings by M. Schuyler, (Cambridge: Harvard), 1961, vol. 1. p. 327-328.

40. H. Allen Brooks, The Prairie School, (Toronto: Univ. of Toronto), 1972, p. 20.

41. Price, p. 199-200.

Footnotes (continued)

42. Brooks, p. 74.

43. Scully, p. 162.

44. See *The Western Architect*, Aug. 1913, p. 74-75.

45. Ibid., p. 75.

46. For a picture of the Clarke fountain, see p. 66 of *Walter Burley Griffin*, by James Birrell. (Queensland: Univ. of Queensland), 1964. The plans for the garden around the fountain are in *The Western Architect*, Aug., 1913.

47. Brooks, p. 238.

48. Birrell, p. 66.

49. This idea was presented by Wayne Andrews in a lecture on Frank Lloyd Wright at Grinnell College, April 1, 1976.

50. Brooks, p. 25.

51. The interior of the Fellows house resembles that of Richardson's Watts Sherman house in Newport, R.I., built in 1874.

52. The blueprints of the house are kept at the Grinnell College Physical Plant.

GRINNELL HOMES FROM 1854 TO WORLD WAR I
(arranged in chronolgical order
by date of construction)

1) Location: 904 East Street date of construction:
original owner and builder: Dr. Thomas Holyoke summer 1854.
current owner: Mrs. Ellen Olson.

information about house: Now a two story well-kept white clapboard frame house, one must assume that this house has changed markedly since 1854. Originally it was a one room house which Holyoke built for his wife after they had spent several months living in a shanty which was at the site of the Cooper House (436 East St.) and provided shelter while the Long home was being built.[1] In 1880, this house is labeled the "first frame house in Grinnell."[2] Like in other pioneer homes, quilts were used as room dividers, hung from the ceiling.[3] The front porch with its gothic latticework is clearly a later addition. It was said that Holyoke was extravagant as he used white walnut(?)for his finishing lumber.[4] In 1880, Mrs. Holyoke still lived there in "the elegant home planned and built by her lamented husband."[5]

information about builder and original residents: Dr. T. Holyoke (b. 3/16/1818 in Brewer,Me., d. 2/10/1877 in Grinnell, Ia.) was educated at Bangor Seminary and Harvard, came to Grinnell after practicing 5 years at Searsport, Me. was one of the original settlers of the town with J.B. Grinnell, Hamlin, and Hamilton. Until his services as a doctor were needed full-time, he served as county surveyor, laying out the town, served as director of Iowa State Agricultural College, as a trustee of Iowa College, as a member of the State legislature, and as a professor of chemistry, physiology, and agriculture in the first years of the college--a man of many talents; His wife, Nancy Clark Holyoke married him in Oct.,1849 and was one of the first women to arrive in Grinnell, with Mrs. Amos Bixby.

Footnotes (which indicate the sources): Note: these abbreviations are explained at the end of this section.

1. Grinnell Herald-Register 8/26/1954
2. 1880 Hist of Pow. County, p. 526.
3. Grinnell H.-R., 8/26/54.
4. Payne, J.B. Grinnell, p. 41.

2) Location: 920 East Street ("Crane-Jamisen House") date: 1855
Original owner: unknown
Owner from 1859 on--Mrs. Julia Crane.
Current owner: Bernard Schmitz

info. about house: This large two-story white frame house is toped with a whimsical cupola. To be noted are its two curiously different chimneys. An early photograph of the house in the posession of James McNally shows that at one time the house had shutters. Now, the shutters remain only on one second floor window. The garage wing of the house was added later.

info. about early residents: Mrs Julia Crane, widow of a missionary to India came to Grinnell and bought this house in 1859. Her two daughters, Miss Emily Crane and Mrs. Julia Jamison lived there after her death. Mrs. Julia Jamison (b. 1/18/1837)"lived the quiet lovely life of a woman of high and cultured ideals," according to her obituary notice in the Herald of1/23/1917. She lived in this house until her death, never installing modern conveniencee until a few years before her death- (source: Herald of 8/26/54.

3) Locations:
1st-built at a site near the northeast corner of Park and 3rd Ave. date: 1855 (north par
Now-720-722 Broad Street.
Original owner: J.B. Grinnell
Current owner and landlord: W.G. Eyestone

information about house: The first part of the house to be built was what is now the north part. It was built of lumber hauled from Muscatine after two previous loads which Grinnell had hauled to the town had been used in other house building and some of it burned. In 1855, the house was a shelter with partitions and a ladder leading to a loft. Gradually the interior was furnished and in 1857 an addition was built. A third addition was made later, the date of which I did not find. An illustration of the house in A.T. Andrew's Illustrated Historical Atlas of the State of Iowa, 1875, (Chicago: Lakeside Press). A painting of the house in Stewart Library also portrays the house in its more glorious days, with its cupola and porticos. With the building of the Monroe hotel on the front lawn, some of the original splendor disappeared.

Information about residents: J.B.Grinnell and his wife Julia A. Chapin Grinnell often entertained guests in their elegant home, including John Brown who supposedly stopped in Grinnell as part of an underground railroad venture, and Horace Greeley., and Henry Ward Beecher who was said to have planted an elm tree in the yard which survived until a storm in about 1950. J.B. Grinnell lived here until his death in 1891. While the Grinnells lived there, according to Mrs. E.H. Dunham (Grinnell Herald-Register of AUg. 26, 1954), "always there were people visiting--all welcome, black or white." Yet, women guests were sheltered in Reid's Hotel behind baricaded doors, according to Mrs. WM. Laymiller (Her.-Reg. of Aug. 26, 1954).

Sources:
1) Her.-Reg.-8/26/1954
2) Register, 3/2/1914
3) Grinnell--A Century of Progress by Her.-Reg., 1954.
4) J.B. Grinnell, Men and Events of Forty Years, 1891

4) Location: 1025 First Avenue date: 1856
Original owner and builder: Sumner Bixby
2nd owner-from 1882 to mid-1950's--owned by Wheeler family
3rd and current owner-James Miller

---Information about the house--This simple house was built according to Mrs. Bixby's desire that it be a duplicate of the one they left in Maine. Due to the shortage of firewood on the prairie, the fireplaces were 'dummies' as stoves required less fuel (Her.-Reg. 8/26/1954) In the 1950's when James Miller purchased the house it was much as it would have been like in its early years, with a cistern pump in the kitchen, a gravity fed water system with the tank in the attic and dirt floor in the basement. When Miller moved in the three fireplaces were functional but had no flues so that heating the house was incredibly difficult. Because of a fire in about 1969 which caused 7000 dollars and because of a desire for modernization, the house has been redone on the interior. In rebuilding the interior, Miller discovered its black walnut frame as well as many artifacts left by the Wheeler family. He has replaced all the original hardware and now regrets havin done so but said he didn't realize the value of such old things wife's parents shared the Amos Bixby house until they built this house. A son, T.H. Bixby arrived in May, 1856 and planted elm trees on the lot so that they would provide some shade and some firewood. In the sring of 1862, the Sumner and Amos Bixby families, with many others, left by ox team and covered wagons for Colorado. The Sumner Bixby family returned four years later. In either the winter of 1862 or 1863, four families shared the house. Sumner Bixby died 10/30/1878 at age 73.

Various members of the Wheeler family lived in the house from 1882 to the mid-1950's. When James Miller, the current owner of the house was doing some remodeling work in the 1970's, he discovered some books written by W.H. Wheeler. The first book, published in 1896 by the "Office of the Better Way" and printed at the Herald office in Grinnell is titled The Better Way -or- Lessons in Trueness, Wisdom and Love. A Book of Simple Helps For Moments of Need and is the second, revised and enlarged edition. I can not resist quoting from a part of the index to the Better Way: Folly--

(from p. 100) Well Meant Folly, 29:9, etc.
Being A Fool, or Being Called One,
Foreign Relation, p. 8.
Foreman and Partner.....10:2
Foregetting........Section 38
Fornication--See Sexual sins.
Forwardness--
Thrusting One's Self Forward..91:1
Forwardness in Study--Dangers of...

In the preface to the work, W.H. Wheeler notes that people can subscribe to the ""little montly paper called The Better Way" for twenty cents a year in North America and at other rates for elsewhere in the world. W.H.Wheeler's father (b. in Maine in 1823) was a missionary in Harpoot, Turkey for forty years when his son wrote a book in 1899 to commemorate his life. This book was also published by the Better Way Publishing Company and was titled Self-Supporting Churches -And-How to Plant Them. Illustrated by the Life and Teachings of Rev. C. H. Wheeler, D.D. Another his publication was "A Pledge For the Friends of Jesus," which Christian workers around the world were to sign and convince others to do likewise, commiting themselves to 'the Better Way." It would be interesting to learn more about this family. In Self-Supporting Chuches, W.H.Wheeler speaks of the Rev. Benjamin Tappan who loved devout young C.H.Wheeler in his Maine congregation. I assume that this Rev. Tappan is the same Tappan who came to Grinnell in June, 1856 on behalf of the Congragational Association of Iowa, and commented that, "I find here what I did not expect to find, a New England colony, as it were taken up by the roots and transplanted on the prairies of Iowa." (p. 526, Hist. of Powesh. County, 1880) I wonder if perhaps Tappan encouraged the Wheelers to settle in Grinnell.

Sources for info. on Bixby House: conversation with J. Miller at Jim's Barber Shop, March 31, 1976. Wheeler's books. Grinnell Herald-8/26/1954.

5) Location: 1002 Park Street, "Lawrence House" date: 1856
Original owner and builder: Levi P. Grinnell
owner from 1863-1873: Dr. Reuben Sears
owner from 1873- to ?: Henry Lawrence
current owner: Grinnell College (bequeathed to the college by Rev. James L. Hill.)

-Information about the house: It is built of black walnut lumber cut by Capt. Nathanial Clark and son in their sawmill near Grinnell. This house exemplifies the New England home transplanted to Iowa soil. Architecturally it is pure, having none of the eclectic borrowing found in later homes. In New England fashion, the original home was small and square but additions were constructed so that it stretched almost to the no longer extant barn , which (according to Rev. J.L. Hill in the Herald 2/13/1917) was the first shingle factory of Grinnell.

Information about some of the residents: Levi P. Grinnell, double cousin of J. B. Grinnell and grandfather of Grinnell Dunham who now lives at N.E. 9th and Ann) was born in New Haven, Vermont and ceme to Grinnell in the spring of 1856. When he arrived, he wanted to settle on a farm but J.B. Grinnell convinced to settle in town until 1863 when he sold the house to Dr. R. Sears and bought the farm which is now owned and farmed by Grinnell Dunham. Dr. Reuben Sears is the person for whom Searsboro was named and was a "pioneer pysician and railroad enthusiast," who owned the house from 1863-1873 when it was sold to Henry Lawrence, one of the first settlers of the town and was a bank cashier, land agent, farmer, part of J.B. Grinnell's railroad to Montezuma scheme and "one of Grinnell's best business men." Rev. J. L. Hill was the son of Rev. J.J. Hill who was a member of the Iowa Band and gave the first dollar to found Iowa College in Davenport. Rev. J.L. Hill spent his first night in Poweshiek County in this house which he and his brother, Dr. Gershom Hill, purchased and gave to the school. Along with preaching in Grinnell, J.L. Hill worked as a travelling lecturer and pampleteer until 1911. One of his hobbies was collecting relics and information about the religious history of Iowa which he gave to the college. The house has served as faculty housing since it was given to the college and is now the Rush Medical Students' House.

Sources: conversation with Mr. and Mrs Grinnell Dunham in their home, March 29, 1976 and April 11, 1976. Payne, J.B. Grinnell, Hist. of Powesh. County, 1880. Herald, 2/13/1917. Her.-Reg., 8/26/1954.

6) Location: 1125 Fourth Ave. date: 1859 or 1860's
original owner and builder: Raymond M. Kellog
current resident: Larry G. Hermanstorfer. As of April, 1976, the house is for sale.

Information about house: According to an undated article on file in the Grinnell Room of Burling Library written by Nick Baldwin for a Des Moines paper, the house was built in 1859. According to the Grinnell Herald of 10/15/1929, the house was built in the 1860's. For comment on the architectural style of the house see page 6 of the section of this paper on architectural style.

Information about early residents: The Ezra Grinnell family is reported as having lived here for a time in the 1860's (Her. 10/15/1929) although one of the early homes of Grinnell is that of Ezra Grinnell still at 608 1st, which, according to Grinnell Dunham, is where the Ezra Grinnell family lived. (Ezra Grinnell was a brother of J. B. Grinnell). According to the Hist. of Powesh. County of 1880 (p. 906-907) Raymond M. Kellog (b. 7/15/1837-in Vermont, died in 1900 in Grinnell, was "the widest read man in this vicinity." He is listed as having been a builder and architect in Vermont for several years before coming to Grinnell in June, 1855. We can infer both that he was acquainted with New England architecture and that he received no substantial architectural training other than perhaps serving as an apprentice, or else this information would be recorded by the writer, eager to record claims to fame. Kellog built many of the residences and other buildings in the town as well as serving as U.S. Collector of Revenue, as a director of the First National Bank of Grinnell, as a chief justice of Iowa, etc. Maria Parks Kellog, his wife, was the niece of Henry Farnham of railroad fame in early Iowa history. Mrs. Kellog's obituary notice (Her. 2/8/1910) notes that for thirty years she suffered from a disease which is not identified, and that the

7) Location: 436 East Street date: 1860's
original owner and builder: Samuel F. Cooper
owner from 1895 (?) to ?: Frank F. Almy
now: divided into apartments

Information about house: See p.78 of architectural styles section of this paper. Although today the house is none too impressive, in its day it was very elegant. According to E.S. Bartlett (who wrote a pamphlet for the D.A.R., "Early Days in Grinnell") the prairie behind the house was once a burial ground: "The first death in our prairie settlement was that of a Mr. Hale, the aged father of Mrs. Deacon Bixby, who, with his wife, had just arrived from Me." Both Mr. and Mrs. Hale were buried there but both bodies were later moved to Hazelwood Cemetery.

Information about residents: Samuel F. Cooper (b. 19 Dec. 1826 in Stockbridge, Mass., d. 2/21/1908 in Grinnell) graduated from Oberlin College in 1851 and came to Grinnell in 1855 with "the Oberlin Contingent" (Her. 8/26/1954). Prior to the Civil War, he practiced law in Grinnell and was the first teacher at a new two story school building which was at the site of what is now the old high school in downtown Grinnell. He enlisted in army during the war and became a colonel as well as serving as Collector of Internal Revenue and U.S. Commissioner. Returning to Grinnell in 1868, he was the publisher and editor of the Herald for several years. From 1876 to 1880 he served as the U.S. Consul at Glasgow after which he returned to his Grinnell mansion. Back in Grinnell, Cooper organized the Merchant's National Bank in 1893 and became its first president. In the 1890's the house was sold to Frank F. Almy who was head of the math and physics department at the college for thirty-nine years. Grinnell Dunham recalls that Prof. Almy was very amiable and Mrs. Laymiller notes that when the Almys lived there, the home once again became a cultural center in Grinnell (Her. 8/26/1954).

Sources-- Payne, J.B. Grinnell, Hist. of Powesh. County, p.892-893. Grinnell--A Century of Progress, p. 10.

8) Locations: original--N.E. corner of Main Street and 6th. | Date: late 50's
Second and present: 611, 6th Ave.(Since 1930's) | or early 1860's
---early resident: Charles F. Spencer
---owned by the Christian Scientist Church since 10 June, 1932.

Information about house: For description of the house, see p. 6,7 of section on architectural style. The exterior of the house has not been changed since the Christian Scientists bought it in June of 1932 from the Independent School District of Grinnell. However, shortly after it was moved the interior partitions were removed to create a hall for worship.

Information about the C.F. Spencer family: Spencer settled in Grinnell in the winter of 1856, coming originally from Saybrook, Conn. (B. 6/6/24) According to the Hist. of Powesh. County, 1880 he was one of the leading businessmen in Grinnell--having been in the drug business with Dr. Holyoke until 1876, organizing the First National Bank with others in 1865, and as a treasurer of Iowa College. In addition, "He is a warm friend of the young, often giving them..words of advice which are like apples of gold in pictures of silver." (p. 928, Hist. of Pow.)

Sources: conversation with Bertha S. Sherman at the Christian Scientist Church. April 7, 1976. Hist. of Pow. County. Clerk records of church.

9) Locations: 1st: South part of town "Magoun House" date:
2nd: moved to 6th and Broad in 1868 or '69. pre-Civil War
3rd and present: moved in 1899 to 1130 Summer St.
-owned by Magoun when he became President of the college in 1865 who continued to live there after his nineteen year term ended in 1887.
-now owned by Prof. Gregory Guroff.

Information about the house: In the process of moving the house various portions of it have been lost. Now only the front of the house remains and the porch has been removed. Originally, its gothic style porch had colums with Victorian gothic capitals. To be noted are the set-in windows with truncated points, the narrow windowpanes, and the broken roof line.

Information about Magoun- Rev. George Magoun (b. 3/29/1821, Bath, Me.-d. 1/30/1896 in Grinnell) In addition to being President of the college for nineteen years, Magoun was a preacher, lecturer and writer. "In the breadth of his intelligence and in his mental and moral capacity, President Magoun was a veritable Moses among his Congregational brethren." (quote from P. A. Johnson's The First Century of Congregationalism in Iowa--1840-1940, published in 1945 by the Congregational Christian Conference of Iowa, p. 227.) Magoun was very instrumental in the rebuilding of the college after the cyclone of 1882.

Sources: conversation with Katherine Guroff, April 7, 1976. The Scarlet and Black of Nov. 17, 1972. Grinnell Herald--10/15/1929. Hist. of Powesh. County, p. 913.

10) Location: 334 East Street date: summer of 1882
-original owner: Henry Watters
-residents from 1902 to 1911: J. McIlrath and family
-present owner: Elsie Young

Information: There is nothing particularly remarkable about this house other than the fact that it was in the process of being built at the time of the cyclone in June, 1882 and survived with little damage. The reason why I include it here is because Sara McIlrath Maurer took time in the 1960's to write about the house as it was when she was growing up there--from 1902 to 1911. The story, which I found in a box of assorted clippings and notes at the Grinnell Historical Museum, is worth telling in capsuled form as, to a certain extent, it is the history of house-modernization in Grinnell. When Sara moved there with her uncle in 1902, she notes that Grinnell was often called "Saint's Rest" and "Damascus". When they arrived people in the town were in the process of replacing all the sidewalks of board in the town with cement and brick ones. Much of the cement work was done by a Black father and son team, known simply as "Spencer and Ralph. When the McIlraths moved in there was a cistern pump with a cast-iron sink in the kitchen. The house was heated by coal until 1905 when a Lennox Furnace was installed in the dirt floor basement with its large wooden cistern. Further improvements made were to replace the pine floor boards with oak ones in 1905 and to add a new porch in 1907. This must have cost in the neighborhood of 200 dollars for the Herald of 1/1/1907 notes that J. McIlrath spent that amount on home improvements. In 1911 the home was sold to a Mr. Tish and it was not until 1915 that electric lights were installed.

11) Location: 1103 Main Street date: 1906
original owner: E.H. Spaulding
Current owner: Mrs. D. Rudkin

Information about house: Built at a cost of 15,000 dollars, in 1906 this was quite an elegant mansion. Made of brick and stone. To be noted are the cartouche decorations, the exterior lanterns, the Palladian dormer windows and the overhanging eaves of the roof. It is interesting to compare this home both with the other Spaulding house up the street at 1109 Main and with homes built in the same era of much the same style though in wood or stucco rather than brick.

Information about E.H. Spaulding: E.H. and Frederick E. Spaulding became partners of their father, H.W. Spaulding from Jan. 1, 1900 in the Spaulding Manufacturing Co. Mr. E. H. (Ernest Hayword) Spaulding was married in Aug. 1904 (Her. 8/17/1904) and the marriage announcement notes that he "is already a prominent business man and as such is honored and admired by all who know or come in contact with him in a business or social way. Mrs. Spaulding, the former Irma Towne is one of the capital city's most cultured and popular young ladies...Their life promises to be one of joy and happiness in what will be one of the most attractive homes in the city.

12) Location: 1510 East Street date: 1910
designer and owner: Professor Henry W. Matlack
contractor: N. Wiltamuth
current owner: Mrs. Laura Matlack Wieman, daughter of H.W. Matlack.

Information about house: See p. 11 of section on architectural style. Mrs. Wieman has copies of the specifications designed by her father which were given to the contractor, setting the cost of the house at 3500 dollars.

Information about residents: The house has always been in the family. H.W. Matlack (B. Mus.; Oberlin; A.B., Grinnell) taught at the School of Music at the college from 1901-1903 as the director. After being out of Grinnell for several years, he returned in 1909 as acting prof. of musical theory and instructor in organ; acting director during Prof. Pierce's leave of absence in 1910-11 and remained as a prof. until he became an assistant to the president in alumni relations in 1922, continuing as college organist and serving again as prof. of organ as well as alumni secretary, 1931-36.

Sources:
conversation with Mrs. L. M. Wieman and tour of the Matlack house, April 5, 1976. abstracts to property and contract with builder.
Nollen's Grinnell College, p. 169-170.

13) Location: 1510 Broad Street date: 1911
Architect: Walter Burley Griffin
Original owner: Benjamin J. Ricker
Current owner: Mr. and Mrs. Robert Voertman

--Information about the house and architect: See pp. 13-14, section on architectural style.

--Information about the Rickers: Before moving, into this house the Ricker's lived at 1030 High Street. B.J. Ricker was a very successful local businessman of the Morrison-Ricker Manufacturing Firm, the glove factory. He was a member of the Poweshiek Club.

a mason and a member of the Congregational Church. On retirement, the Rickers went to California--B.J. Ricker died in Berkely in Aug., 1950 at the age of 82.

Sources: B.J. Ricker obituary--on file at Grinnell Historical Museum.

14) Location: 1527 Broad Street date: 1914-1917
Original owner: Mr. U.L. Fellows (Jess)
1930's: sold to the college, used as a political science students' dorm
Current residents: Mr. and Mrs. John F. Bierman III
Architects: Temples and Burrows, Davenport, Iowa

-Information about the house and about the Fellows--see p. 14, 15. When the Grinnell Washing Machine Co. failed, the Fellows were forced to sell out. The house was sold to the college during the depression for 6000 dollars.
-Sources: conversation with Susie Bierman and tour of her home--April 1, 1978. examination of the house plans. pp. 144-145, L. F. Parker.

15) Location: 1011 Park Street, 'Grinnell House' date: 1917
Owner: Grinnell College
Residents: 4 Grinnell College Presidents--from Main (to 1931) through the careers as president of J.S. Nollen, Samuel N. Stevens and Howard R. Bowen
From March, 1961-on--a guest house for friends and visitors of the college.
Architects: Brainerd and Leeds of Boston, Mass.
Engineer: Alfred S. Kellog, Boston
Cost: $56,000 in 1915 when the plans were drawn

-Information about the building: see p. 15-16.
-Information about residents: See Nollen's Grinnell College.
-Sources:
blueprints of the house which are at the College Physical Plant.
The Scarlet and Black, 10/17/1972.

Key to Abbreviations:

1) Parker, L.F. History of Poweshiek County, (Chicago: Clarke) 1911.

2) Grinnell, J.B. Men and Events of Forty Years (Boston: Lothrop), 1891.

3) Grinnell Herald Register, Grinnell--A Century of Progress, 1954.

4) Grinnell Herald-Register--listed as Her.-Reg., etc.

5) Payne, C. Josiah Bushnell Grinnell (Iowa City: State Historical Society of Iowa), 1938.

6) Union Historical Co., History of Poweshiek County, (Des Moines: 1880).

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8. Grinnell Herald--specific issues are noted in the footnotes or in the body of the paper.

9. Grinnell Herald-Register--specific issues are noted in the footnotes or in the body of the paper.

10. Grinnell Herald-Register, Grinnell--A Century of Progress (Grinnell: Herald-Register), 1954.

11. Grinnell Register--specific issues are noted by footnote or in the body of the paper.

12. Grinnell, Josiah B. Men and Events of Forty Years. (Boston: Lothrop), 1891.

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15. Johnson, P. Adelstein, The First Century of Congregationalism in Iowa, 1840-1940. (Cedar Rapids: Congregational Christian Conference of Iowa) 1845, p. 226-232.

16. Kidney, W.C. The Architecture of Choice: Eclecticism in America, 1880 to 1930. (N.Y.: Braziller), 1974.

17. Lafore, Laurence American Classic. (Iowa City: State Historical Society of Iowa), 1975.

18. Nollen, John S. Grinnell College. (Iowa City: State Historical Society of Iowa), 1953).

19. Parker, L.F. History of Poweshiek County. (Chicago: Clarke), 1911. 2 vol

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21) Portrait and Biographical Record of Johnson, Poweshiek and Iowa Counties (Chicago: Chapman Bros.), 1893.

22) Scully, Vincent The Shingle Style. (New Haven: Yale Univ. Press), 195

23) Van Zanten, D.T. Walter Burley Griffin Selected Designs (Palos Park, Ill.: Prairie School Press), 1970.

Other Sources: clipping file in the Grinnell Room at Burling Library, assorted clippings and letters at the Grinnell Historical Museum. Grinnell Telephone directories. Gravestone Records compiled by the W.P.A. and now on record at Stewart Library. Conversations with Susie Bierman, Mr. and Mrs. Grinnell Dunham, Pearl Haague, Anne Kintner, Jim Miller, James McNally, Bertha Sherman, Mrs. J.D. Stoops, Mr. Joseph Wall. Tours of Grinnell with Mr. and Mrs. Grinnell Dunham and with Mrs. James McNally.